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For the Arts 01

November 1999

Canada Council Faces Controversy

Recent media controversy surrounding *Bubbles Galore*, a film by Cynthia Roberts, and *Monstrance*, an installation by photographer Diana Thorneycroft, has contributed to a backlash against public arts funding by critics decrying the perceived waste of tax dollars. Some journalists have gone so far as to call for the abolition of the Canada Council for the Arts.

Arts Funding in Perspective

Cover: Regina Galt's interdisciplinary performance by Suzanne Siller and Alan Pate. Photo: Paul Libby/Lezard



The Canada Council
for the Arts | Le Conseil des Arts
du Canada

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Canada

Welcome to the first edition of our quarterly newsletter, *For the Arts*. *For the Arts* is part of a larger effort we have launched to keep Canadians informed about developments within the arts and within the Canada Council. There is no shortage of content. The challenge is to select from the vast inventory of projects, productions and successes by Canadian artists and arts organizations and from the Council's many initiatives and activities.

Parliament created the Canada Council for the Arts in 1957 with a mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts." The Board recently set a priority on promotion of the study and enjoyment of the arts.

For the Arts expresses our commitment to making the Canada Council and the artists and arts organizations it serves better understood by people from across the country and around the globe.

Here are some examples of how we plan to focus attention on our artists and their work:

- This fall all members of parliament and senators received *The Parliamentarian's Guide to the Canada Council for the Arts*. It contains backgrounders about the arts in Canada and Canada Council funding in individual provinces and ridings.



Shirley L. Thomson

Director, The Canada Council for the Arts

- Over the winter our Chairman Jean-Louis Roux and I will meet with MPs from all political parties to talk about the importance of the arts to Canadian life and the role of the Canada Council in fostering and sustaining the arts.

- The Council has begun preparations to host the World Summit on the Arts and Culture in December 2000. The Summit will bring together national arts councils and cultural institutions from over 75 countries and will help artists to develop audiences at home and around the world.

- The Council will continue to provide financial assistance to artists and arts organizations to take advantage of international performance and exhibition opportunities.

- Our freshly revamped web site will continue to expand and provide new advocacy resources, including backgrounders from *The Parliamentarian's Guide*, success stories about Canadian artists, and research and policy analysis about the arts and cultural sector.

The Council is committed to telling the greatest secret success story in Canadian history – the flourishing of Canadian artists, creators and arts organizations through individual talent and enterprise and through public funding for the arts.

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New Initiatives

World Summit on the Arts and Culture

The announcement came at the International Network on Cultural Policy meeting in Mexico in September: the Canada Council for the Arts will wrap up the millennium year by hosting a World Summit on the Arts and Culture in December 2000.

The Council undertook this initiative in the belief that many of the challenges faced by artists, creators, arts organizations and national arts councils should be addressed in cooperation with the larger international community. As more and more of Canada's artists develop world-wide reputations, cross-border issues in the arts world become increasingly urgent. Topics to be discussed at the conference include: audience development for the performing arts, intellectual property rights of creators in electronic media, the development of foreign audiences for artistic talent, fostering diversity in a global world, and the arts for young audiences.

Millennium Arts Fund:

2000 Entries for Year 2000

The \$10 million Millennium Arts Fund was established in June 1998 for the production of works of art celebrating the new millennium. It attracted approximately 2000 entries over the course of four competitions spaced throughout the past year. The last submission deadline was September 1 and the final adjudication by peer assessment committee is now being organized. A condition of the Millennium Arts Fund competitions was that the project be completed, or the event take place, during the year 2000. Submissions were received from artists in every discipline and in every province and territory.

A Season of Prize Presentations

Presentations over the past quarter of some of the Canada Council's most prestigious 70 named prizes provide a vivid illustration of Canadian and international talent.

In June Nova Scotia cellist **Denise Djokic** won the use of the Musical Instrument Bank's **McConnell Nicolaus Gagliano** cello for two years. Of the instrument Ms. Djokic says: "The sound and feeling is totally unique... It's so rewarding." Internationally acclaimed cellist **Yo Yo Ma**, presented with the **Glenn Gould Prize** in September, generously donated his \$50,000 award to the Toronto Music Garden.

of subtly shifting colours." Ontario pianist **Stewart Gabriel Goodyear** won the **Sylvia Gelber Foundation Award**. He is enrolled at the Juilliard School of Music in "the most inspirational year of my life." The **Diefenbaker Award** for research in the sciences and humanities was presented this year to distinguished German musicologist **Dr. Albrecht Riethmüller**, who is researching the period 1925-1945 at York University.

Two dancers shared the **Jacqueline Lemieux Prize**: **Joyanne Sidimus** of Toronto, Executive Director of the Dancer Transition Resource Centre, and **Benoit Lachambre**, Artistic Director of Montreal's **Compagnie Par B.Leux**.

Photographer **Greg Staats**, whose work draws heavily on the Great Law of Peace of the Haudenosaunee (Iroquois) tradition, won the **Duke and Duchess of York Prize in Photography**. The second annual **York-Wilson Endowment Award** went to the University of Western Ontario's **Clinton Art Gallery** for the purchase of **Murray Favro's Snow Plane**.

The **Prix de Rome in Architecture** went to **Peter Yeaton**, for his "architectural fictions," which use maquettes and models as narrative tools. The Quebec architectural firm of **Croft-Pelletier** won the **Ronald J. Thom Award** for its sensitive urban infill projects.

Fine crafts are thriving, as the grants from the **Jean A. Chalmers Fund** illustrate. Projects funded included traditional needlework, wood turning, pottery, computer-assisted Jacquard weaving and glass and jewellery making. Winning applicants were the **Anna Templeton Centre**, the **Art Gallery of Southwestern Manitoba**, the **Burlington Art Centre**, the **Canadian Craft Museum**, the **Centre des métiers en construction textile**, the **Glass Art Association of Canada**, **Harbourfront Corporation**, the **New Brunswick College of Craft and Design**, the **Ontario Crafts Council/Conseil de l'artisanat de l'Ontario**, and **Sask Terra Group Inc.**



Left: Yo Yo Ma; top right, cellist Denise Djokic with Chairman Jean-Louis Roux; bottom, Alexina Louie accepts prize from Jean-Louis Roux.

At a concert in Longueuil, Quebec, the **Virginia Parker Prize** was presented to pianist **Lucille Chung**. A soloist with the Montreal Symphony Orchestra at the age of 10, Ms. Chung already has a well-established international career. **Alexina Louie** was presented with the **Jules Léger Prize** for **New Chamber Music** for her composition **Nightfall**, praised for its "atmosphere

Canada Council Faces Controversy

(CONTINUED FROM COVER)

Arts Funding in Perspective

In the heat of media rhetoric one important thing has been missing – perspective. The Canada Council is responsible for investing a total of \$112 million per year in artists and arts organizations in all parts of Canada. Approximately 80 per cent of the money goes to arts organizations; 20 per cent to individual artists. Last year, the Council made over 5,500 grants. *Bubbles* received \$60,000; *Monstrance*, \$15,000.

By Keith Kelly,
Director, Research, Planning
and Public Affairs Division
The Canada Council for the Arts

What else, precisely, did the taxpayer get for an investment of \$112 million? Here are a few highlights:

- An estimated combined audience of 2.5 million attended performances by the 41 symphony orchestras and 20 opera companies funded by the Canada Council in 35 communities across Canada.
- A total estimated audience of 4 million visited the 71 Council-funded museums and art galleries in 47 communities across 10 provinces and one territory. Public attendance at these institutions continues on an upward trend.
- Canadians bought almost 5 million tickets to performances by over 160 Council-funded theatre companies.
- Sales by Canadian-controlled book publishers in Canada reached \$821 million. Exports stood at \$394 million. These figures have increased annually for the past five years.
- Over 2800 readings and other literary events were

In addition to the artistic output generated with the support of the Canada Council and other public funding bodies, there is also a real economic and social return for public investment in the arts. Approximately 700,000 Canadians earn their livelihood in the arts and cultural industries. The sector contributes \$29.8 billion to the Gross Domestic Product. The cultural labour force continues to grow at twice the rate of the overall labour market. By nature, the cultural labour force is highly educated, has multiple sources of employment and is extremely mobile within Canada. In the evolution of the knowledge economy, the cultural sector continues to make contributions in every area of new technology and program-delivery systems, such as the world-wide web, direct-to-home satellites, and electronic media. The export of artistic and cultural products is growing in a major way. Canada is the number two exporter in the world of English language television programming in drama.

organized across every province and territory, almost one third of them to promote Canadian literature to young audiences.

Canadian artists, many supported early in their careers by the Canada Council, have crafted for Canada an international reputation for artistic excellence:

- The Toronto Film Festival is now widely regarded as being second only to Cannes. Canadian filmmakers are finding increasingly large audiences abroad. Among those who benefited from Council funding early in their careers are: Atom Egoyan, François Girard, David Cronenberg and Jeremy Podeswa.
- Other individual artists who attribute their success in part to the timely support of the Canada Council include such internationally well-known figures as: Ben Heppner, Margaret Atwood, Antonine Maillet, Michel Tremblay, Jack Shadbolt, Maureen Forrester, Jean-Paul Riopelle, Guido Molinari, Carol Shields, Marie-Claire Blais, Michael Ondaatje, and a host of others.

In this larger perspective, it is clear that Canada Council funding plays a key role in sustaining the arts as they are enjoyed by a large Canadian audience across a broad spectrum. The activity of fostering the production of art shares the same risk factor as product development in any field. Individual new products meet with varying degrees of acceptance and success.

Peer assessment is the screening process through which the Canada Council works to identify the best prospects for public investment. Peer assessors, drawn from a pool of several thousand professionals in the arts, sort through approximately 15,000 requests for funding from individuals and organizations to identify projects distinguished by the quality of the work and the excellence of the artist or artists. The task is not easy: the budget of the Council is limited, and only about one proposal in five from an individual artist is recommended for funding.

The peer assessment process is used by all federal funding and research councils – in science, medicine and the humanities, as well as the arts – and it relies heavily on the expertise and judgement of the assessors. The public is more willing, however, to defer to expert opinion in medicine and the sciences. Art is intended to evoke a response in its audience, and individuals are therefore more inclined to judge it solely in terms of their own personal opinions.

The Council's investments are not always free of controversy, as the reactions to *Bubbles* Galore and *Monstrance* demonstrate. The current high level of artistic excellence and activity in all parts of Canada is, however, an important validation that this system works to the benefit of Canadians. In this broader perspective, Canadian tax-payers can more fairly assess the furor associated with Canadian art in the making.

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Photos: Top Left, Self Portrait by Diana Tharneycroft; Above and right: details of "Monstrance" installation.



Board Meetings Set Council Priorities

For the Canada Council, 1999 has been a year of setting directions. We will move into the new millennium with renewed clarity of purpose and intense resolve.

At its quarterly meeting in March 1999, the Board established four key priorities for Council operations:

- continuing and augmenting financial support to individual artists, creators and arts organizations, with particular emphasis on reaching Aboriginal and culturally diverse communities of Canada with information on Council programs;
- developing audiences, particularly young audiences, and assuring wider and better distribution of works of art generated by Council-supported artists and arts organizations;
- managing resources rigorously and transparently and keeping administrative costs to the level achieved through downstructuring; and
- defining and applying the concept of Board governance as appropriate to the Canada Council.



Jean-Louis Roux

Chairman, The Canada Council for the Arts

Our board members enthusiastically embraced these priorities and are now overseeing the retooling of programmes, strategies and initiatives to make practical progress. At its September meeting the Board created a new sub-committee on Arts and Education. This group's role in overseeing the establishment of a youth framework for development and promotion of the arts will be discussed at the Board's November meeting.

Audience trends and development are a concern in a broad context. The Board approved the development of an audience research consortium of managers, academics and artists from Canada and the international community, and will review the proposal at its November meeting.

The September meeting of the Board provided opportunities for board members and senior staff to meet with other federal, provincial, municipal

and private-sector arts funders, as well as a broad cross section of the artistic community of Halifax and environs. This type of contact with individual artists, creators and cultural workers keeps board members and staff in touch with arts practices and arts issues.

Our Board members bring extensive skills and experience to the job of making Council effective in serving Canadian artists, creators, arts organizations and audiences. They bring great energy and unfailing dedication to the job as well. I thank them here.

01.4

Updates

Web Site Redesign The Council provides exhaustive information on its programs and activities via its web site, redesigned in September. The new design exploits the latest browser technology and provides visitors with greater access through a more intuitive interface and a text-only option. The Council has also added content areas that provide general and statistical information on the arts in Canada. The web redesign is in keeping with Council's goal of making grant program and arts information more accessible to the arts community. www.canadacouncil.ca

Success Stories How does Canada Council funding help an artist? In June the Communications Section launched a "Success Story" initiative, asking well-known Canadian artists what role the Canada Council for the Arts played in their careers. The artists we have interviewed have been enthusiastic and helpful in recalling the anxieties and difficulties of starting out, and the first thrill of recognition and success. Some of their stories, reminiscences and words of advice are up on the web site. Others are printed in this newsletter.

Works of Art for your Place of Work! On October 20 the Art Bank officially opened in its new industrial space at 921 St. Laurent Blvd. The move will reduce rental costs significantly. With over 18,000 works by 2800 artists, the Art Bank holds the largest collection of contemporary Canadian art anywhere. Some \$500 items from its holdings are currently on rental, and new client interest has risen significantly. The Art Bank now rents to both government and corporate sector clients. For rental information, call 1-800-263-5588 or (613) 566-4414, ext. 4636; fax (613) 566-4391; or e-mail artbank@canadacouncil.ca

New Canada-Japan Literary Awards The new Canada-Japan Literary Awards of \$5,000 or \$10,000 will be made for literary excellence in either or both of two categories. One is a book in French or English about Japan by a Canadian author, or the translation of a Japanese book into French or English by a Canadian translator. The book must have been published by a professional publishing house. The other category is a proposed work by a Canadian author: either a book or a series of major magazine articles involving Japan, Japanese themes, or themes that promote mutual understanding between Japan and Canada. The Canada-Japan Literary Awards have a wider scope than the former Canada-Japan Book Award.



At the opening of the new space, a large crowd proved very appreciative of the Art Bank's collection. Arthur Koop, (left), Chair of the 1998 Advisory Committee that recommended keeping the Bank. Al Johnson, former Secretary to the Treasury Board, instrumental in the Bank's creation.

International Public Lending Right Conference At the International Public Lending Right Conference held in Ottawa at the beginning of October, over 90 delegates from 17 countries (11 of which have established public lending right programs) discussed, among other issues, how to recognize the use in libraries of works in electronic formats, and the effect of International

agreements on public lending rights. The establishment of a PLR program in France is imminent, and the U.K. program plans to grant national treatment to writers in all European Union countries beginning in mid-2000. Canada is still the only country in the Americas to have a public lending right program. Funding was \$8366 million in 1999-2000. The Public Lending Right Commission operates under the administrative aegis of the Canada Council.

UNESCO Strategic Plan At its annual general meeting of March 1999, the Canadian Commission for UNESCO adopted a strategic plan that will guide its work through the next several years. The most important elements of this plan are:

- **Autonomy:** defining more precisely the Commission's arm-length relationship with government;
- **Democratic participation:** re-examining the Commission's membership to include people and groups who share an interest in UNESCO issues, and re-defining the roles and responsibilities of members;
- **Leadership:** the plan calls on the Commission to reinforce its leadership role by refining and broadening the consultative function, thereby assisting government in its efforts to encourage the active involvement of citizens in the foreign policy process;
- **Interdisciplinarity:** many issues across UNESCO's mandate are interlinked, which requires the Commission to operate in a more flexible and interdisciplinary manner;
- **Advocacy:** in order to counter a widespread ignorance of what UNESCO represents for Canadians.

Recent Staff Appointments

Victoria Henry became Director of the Art Bank in June and moved immediately into preparations for the Art Bank's recent move to a new rental location. Ms. Henry came to the Council from the Canadian Museum of Civilization, where she was Chief, Partnerships and Product Development, and before that Head, Product Development and Marketing. She has also worked as an independent curator and was the owner and director of the Ufundi Gallery in Ottawa for 16 years.

Claude Schryer, an electroacoustic-soundscape and interdisciplinary artist/producer, has been shaping the Council's new InterArts Office since August. Between April and August he completed a review of the interdisciplinary arts in Canada and made recommendations for the establishment and operation of the new Office. In the late 1980s he was Artistic Director of the Inter-Arts program at The Banff Centre for the Arts. Before coming to the Council, he was Interim Executive Director of the Inter-Society for the Electronic Arts (ISEA) in Montreal.

Viviane Gray came to the Canada Council as its new Aboriginal Arts Coordinator in September. The Coordinator is responsible for

ensuring that Council-wide policy, budget and programs include and promote Aboriginal artists, and for maintaining a strong network with Aboriginal communities, artists and arts associations. Ms. Gray comes to the Council from the Department of Indian and Northern Development Canada, where she was Chief of the Department's Indian and Inuit Art Centres. She is a member of the Miqmaq Listuqy Band in Quebec.

Mark Watters became the Council's new Secretary-Treasurer on October 1. Previously Director of Finance in the Administrative Branch of the Public Service of Canada, and before that a senior Treasury Officer at the Export Development Corporation, Mr. Watters is responsible for the Finance, Human Resources, Administration and Information Services sections at the Council, and will be working with the Investment Committee on the management of the Council's Endowment Fund.

David Walden was appointed Secretary-General of the Canadian Commission for UNESCO effective October 4. From 1984 until his appointment to UNESCO, Mr. Walden was Director of Movable Cultural Property at the Department of Canadian

Heritage. In this capacity he was involved in the implementation in Canada of the 1970 UNESCO Convention on the Means of Prohibiting and preventing the illicit Import, Export and transfer of Ownership of Cultural Property and the formulation of policies for the implementation of the Cultural Property Export and Import Act.

Donna Balkan was appointed Senior Communications Manager on November 1. Ms. Balkan comes to the Council from the Dept. of Foreign Affairs and International Trade.

Several officers have joined the Council in recent months:

Marilyn Burgess (Media Arts),

Jean Fortin (Theatre),

Hélène LaRoche (Visual Arts),

Michelle Legault (Arts Services Unit),

Melinda Mollineaux (Visual Arts),

Ian Reid (Visual and Media Arts),

Pierre Schubb (Art Bank),

Gerri Trimble (Aboriginal Dance and Music) and

Zainub Verjee (Media Arts).



Around and About

As part of the Council's ongoing policy of outreach to the arts community, Chairman Jean-Louis Roux and Director Shirley Thomson are undertaking a series of provincial visits. In April and May, Mr. Roux and Dr. Thomson visited all four Atlantic Provinces. They met arts funders, individuals from the arts community and members of the media, and toured a number of artist-run centres. A similar series of visits is scheduled for the spring in Manitoba and Saskatchewan.

In September Dr. Thomson travelled to Australia for meetings with the Australian Arts Council. On the same visit in Sydney, she addressed a plenary session of the 10th World Congress of Friends of Museums on the subject: "The Big Picture: Museums Responding to Cultural Diversity."

On October 22-23, the Council hosted a meeting in Ottawa of the directors of provincial and territorial arts councils. The directors shared information on new programs and policies, and will begin planning a meeting of the chairs and directors of arts councils scheduled to take place in Winnipeg in April 2000.

Photo: John Greer's monumental *Origins* is a signature piece at the Art Gallery of Nova Scotia.

Artist's Works Artist's Voices

01.5

ON FINDING A VOICE:

With or without the Canada Council, I would certainly have written. But could I have done so at the same pace and with the same freedom? The Acadian people before my generation had no history of writing. Acadians needed unconditional and unflinching encouragement to follow their star, to achieve the unthinkable in making the cultural leap from an oral to a written voice. For many of us, the knock of destiny took the form of financial and moral support, and the face of destiny was the face of the Canada Council for the Arts – novelist and playwright **Antoine Maillet**.

ON PEER COMMITTEE SERVICE:

"Sitting down and being faced with a massive overdose of my colleagues' work helps me to evaluate not only theirs, but my own." – filmmaker **Atom Egoyan**

ON SUPPORT FOR YOUNG ARTISTS:

"Clearly, these grants are key in the development of our country's young artists. They provide encouragement and financial assistance to artists when they need it most: right at the outset of their careers, when they are at their most vulnerable. I can safely say that my first Canada Council grant in 1968 saved my life. It let me move from being a sales clerk in a fabric store and a CBC employee to becoming a full-time writer – at least for three months. That was an enormous and vital privilege for me at the time."

– playwright **Michel Tremblay**

ON SUPPORT FOR YOUNG ARTISTS:

"Just the fact of getting the grant – quite apart from the financial benefit, which was only a little over \$1000 – made a huge difference in my life. It was not only an incentive: it was a confirmation for me that I was heading in the right direction, the recognition by the Canada Council was a huge boost to my personal confidence... It was really just a confirmation that I should keep working." – **tenor Ben Heppner**

ON SUPPORT FOR ORGANIZATIONS:

"Of enormous importance in my career were the Council grants that were made, not to me personally, but to publications that featured Canadian writers... I think the two most exciting moments in my life were when my first poem was published in *Fiddlehead Magazine* and when I got the news about my first Canada Council grant."

– author **Jane Urquhart**

ON BEING JUDGED:

"It's a very fair system to be judged by... It's the recognition, the feeling that you have applied to your peers and they have seen fit to choose. You feel, yes, I'm on the right track."

– children's author **Tim Wynne-Jones**

International Audience Development

A major Council initiative is the development of an international audience for Canadian arts. An International Marketing and Promotions Pilot Project for all arts disciplines provides travel assistance to Canadian professional artists, managers, distributors, agents and gallery dealers to attend and participate in key international arts fairs, showcases and trade fairs.



Photo: Jean Thériault

Aboriginal Peoples' Exchange

The Aboriginal Peoples Collaborative Exchange assists individuals and groups from Aboriginal communities in travelling to other countries to study, work and create with prominent or highly regarded Aboriginal artists and artistic groups. It also supports projects bringing Aboriginal artists from other countries to work in Canada.

Photo: Chook Windi performing at the First Peoples' Arts Conference, fall 1998.

Theatre

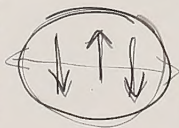
The Theatre International Pilot Program has four components: Development of Creation Collaborations, Co-productions, Touring Export and Touring Import. In 1999, through the first component of the program, a delegation of Canadian young-audience theatre directors attended the Biennale Jeunes Publics in Lyon, France and a group of directors were delegates at the British Council's Showcase 99 during the Edinburgh Fringe Festival. A September highlight was Above the Line, a new-Canadian-play symposium jointly produced with the Consulate General of Canada in Chicago and the League of Chicago Theatres. The plays featured were Connie Gault's *Red Lips* (at the Goodman Theatre), *Road to Hell* by Michael Healey and Kate Lynch (at the Steppenwolf Theatre), and Judith Thompson's *Perfect Pie* (at the Chicago Dramatists). The coproduction component of the program has contributed to projects which Canadian companies such as Ex Machina, Sound Image Theatre and One Yellow Rabbit have developed with foreign companies. The export component has supported tours by Canadian companies throughout the world, and the import component has supported the presentation of some of the best foreign companies on tour in Canada.

Inter-Arts: between the Arts

The big news in the world of performance and interdisciplinary arts was the establishment last month of the new Inter-Arts Office. The Office is the outgrowth of a commitment made by the Council in 1995 to find new and better ways to accommodate multidisciplinary and diversified forms of artistic expression. The groundwork for the establishment of the Office was laid in a comprehensive review of the former Interdisciplinary Work and Performance Art Program undertaken over the summer.

Research-focused, the Inter-Arts Office supports multiple, hybrid and experimental approaches to interdisciplinary and non-disciplinary practices. It offers grants to individuals and organizations in three largely distinct areas: Performance Art (involving the live presence of an artist); Interdisciplinary Work (transcending and integrating discrete art forms, the resulting work being outside the framework of any one discipline); and New Artistic Practices (an open category for non-discipline-based practices that break new ground).

The Inter-Arts Office, led by interdisciplinary and electroacoustic artist Claude Schryers, has an annual budget of \$1,001,000. The Office will provide funding for Inter2000/Throughlines, the first National Conference on Interdisciplinary Practices in Art, to be held in Montreal in February 2000. The conference will also receive funding from the Conseil des arts et des lettres du Québec.



Music

The International Performance Assistance in Music pilot project provides grants to help Canadian artists respond to performance invitations that enhance career opportunities abroad.

Twenty-three grants were made in 1998-99. Among the varied and diverse projects funded are the appearance of the 40 Fingers Saxophone Quartet at the New Music Festival in Bahia, Larvia; the first European performance of Inuit contemporary singer-songwriter Lucie Idolout at the Women in (e)Motion Festival in Bremen, Germany; and a performance by the Manitoba Chamber Orchestra at a festival in Sorà, Italy. Upcoming projects include the appearance in New Zealand by the Le La La ensemble of the Kwakwaka'wakw nation of British Columbia; the first performance off the continent by Toronto's Juno award winning Jazz ensemble, the Neufeld-Occipinti Jazz Orchestra at the prestigious Umbria Jazz in Italy; a performance at the Adelaide Festival by Montreal's Nouvel Ensemble Moderne; and a first visit to Israel by trombone virtuoso Alain Trudel. This sampling of the first fruits of the International Performance Assistance program component gives an indication of the rich array of possibilities open to Canadian music artists abroad and the role of the Canada Council in making these possibilities realities.

Dance

The International Co-production Program for Dance offers development, production and touring grants. It recently made four co-production awards. Sarah Chase's new work, *Lamont Earth Observatory* is being co-produced by Dance in Kortrijk (Belgium) and the Canada Dance Festival. Companies from Mexico and the USA collaborated with Winnipeg's Contemporary Dancers in the production of three new works performed at the Pan-American Games in Winnipeg. Harbourfront is creating eight new individual works and two group works in the context of the Japan/Canada New Century Creators' Series for performance in Canada and Japan. Canadian and foreign artists in dance, architecture and design will contribute to Lynda Gaudreau/Compagnie de Brune's *Encyclopedia*, being co-produced in Canada, Belgium and Switzerland for performance at international events.

The Quest Program

The Quest Program was introduced for an initial two-year period (1999-2000 and 2000-2001) to provide career development opportunities for a new and culturally diverse generation of emerging professional artists. It is open to artists in all disciplines (or inter-disciplines) who have never received a Canada Council grant. Funding for the Quest Program was made possible through the federal government's commitment, in October 1997, of \$25 million per year in new funds for the Canada Council over a five-year period. Applicants must have completed basic training in their artistic field (not necessarily in an academic institution), have spent at least a year working at their art since their most recent studies, and have created at least one artistic work that has been exhibited, published or presented. The maximum grant available under this program is \$7000.



Media Arts

Media Arts is supporting the Montreal-based group Perte de Signal in touring *Zone d'Émergence*, which highlights the work of Canadian video artists. The selected work will be shown at Tram Video in Lyon, France and at the Centro Nacional de las Artes in Mexico. In addition, the Toronto new media organization InterAccess is receiving support to tour interactive installations by Nancy Patterson, Victoria Scott and Neil Tenhaff at the Stockholm Electronic Arts Festival and at Konsthall in Sweden.

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Le conseil d'administration établit les priorités du Conseil

Pour le Conseil des Arts du Canada, l'année 1999 a été marquée par la redéfinition de ses orientations. Nous aborderons donc le nouveau millénaire avec de nouveaux objectifs bien clairs et une détermination renouvelée.

À la réunion de septembre, le conseil d'administration a créé un sous-comité des arts et de l'éducation. Ce groupe a pour rôle de veiller à la mise en œuvre d'un cadre de promotion des arts auprès des jeunes, rôle qui fera l'objet d'une discussion lors de la réunion de novembre du Conseil.

Nous nous intéressons d'une manière générale à l'évolution et au développement des publics. C'est pourquoi le conseil d'administration a approuvé la création d'un consortium de recherche sur ce sujet, lequel sera composé de gestionnaires, d'universitaires et d'artistes du Canada et de la communauté internationale. Le Conseil examinera à sa réunion de novembre la proposition présentée.

À l'occasion de la réunion de septembre, le conseil d'administration et les membres du conseil ont rencontré d'autres organismes subventionnaires des arts des échelons fédéral, provincial et local et du secteur privé, ainsi qu'un grand nombre d'artistes d'Halifax et des environs. Ce rapprochement avec les artistes, les créateurs et les intervenants culturels permet aux membres du Conseil et à la direction de demeurer en contact avec les pratiques artistiques et les questions propres aux arts.

Les membres de notre conseil d'administration se servent de leurs vastes compétences et expérience pour faire en sorte que le Conseil des Arts serve bien les artistes, les créateurs, les organismes artistiques et les publics canadiens. Ils font preuve à cet égard d'un dynamisme et d'un dévouement remarquables, le les en remercie.



Jean-Louis Roux
Président du Conseil des Arts du Canada

Dernières nouvelles

Rénouveau du site Web Le Conseil des Arts a placé sur son

site Web renommé en septembre dernier, quantité de nouvelles

informations sur ses programmes et activités. Le nouveau site utilise

plus récemment technologie de navigation et offre aux personnes qui

consultent le site un meilleur accès grâce à une interface plus intuitive

et l'option de mode texte uniquement. Le conseil « également

ajoute une partie réservée aux renseignements généraux et statis-

tiques sur les arts au Canada, le réaménagement du site Web est

conforme à l'objectif du Conseil de rendre les renseignements à la communauté

artistique www.conseilarts.ca

Histoires de succès Comment les subventions du Conseil des

artistes canadiens les artistes? En juin dernier, le Service des com-

munications a lancé une série « Histoires de succès » où des

artistes canadiens rappellent les affres et les défis de leurs sou-

venirs, conseils et histoires sur le site Web. D'autres sont

reproduits dans ce bulletin.

La Banque d'œuvres d'art vous attend! Le 20 octobre, la

Banque d'œuvres d'art vous attend! Le conseil d'administration a

localisé au 921, boulevard St-Laurent, ce déménagement permet-

trier de réaliser des économies considérables en frais de location

Banque d'œuvres d'art possédait la plus grande collection d'art

canadien contemporain du monde. Quant à 5 500 œuvres sont

actuellement logées et prêtées pour la collection d'art contemporain

biennal. La Banque d'œuvres d'art joue maintenant des œuvres

sur la location d'œuvres d'art, composé le 1-800-269-5388 ou



Portrait of a person, likely related to the 'Nouveaux Prix Littéraires Canada-Japon' section.

Nouveaux Prix Littéraires Canada-Japon Les nouveaux

attribution pour récompenser l'excellence littéraire dans l'une

œuvre sur le Japon rédigée en anglais ou en français par un

auteur canadien ou la traduction d'un livre japonais en anglais ou

français sur le Japon rédigée en anglais ou en français par un

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Plan stratégique de l'UNESCO À son assemblée générale

annuelle de mai 1999, la Commission canadienne pour l'UNESCO

a adopté un plan stratégique qui guidera ses travaux au cours des

prochaines années. Les principaux éléments de ce plan sont les

Autonomie : définir plus précisément les rapports sans lien de

dépendance de la Commission avec le gouvernement.

Participation démocratique : réexaminer la composition de

la Commission en vue d'y inclure des gens et groupes qui

s'intéressent aux questions du ressort de l'UNESCO, et redéfinir

les rôles et responsabilités des membres.

Leadership : renforcer le rôle de leadership de la Commission

en précisant et élargissant sa fonction consultative et secon-

daire ainsi le gouvernement dans les efforts qu'il fait pour

encourager la participation active des citoyens au processus de

la politique étrangère.

Interdisciplinarité : bon nombre des questions relevant du man-

agement des ressources humaines et de l'éducation, de la

Promotion : pour contrebalancer l'ignorance généralisée de ce

que l'UNESCO représente pour les Canadiens.

